

THE NIGGER AT NEW THEATRE

PLAY OF RACE FEELING WITH SOME STRIKING SCENES.

The Negro Question and the Prohibition Movement at the South Both Figure in Edward Sheldon's Newest Work—Much That's Improbable in It.

Up to last evening it had been a long time since anybody but Tom Dixon had tackled the negro question in a play. Three or four years ago Dixon wrote "The Clansman," and it is still doing business out among the barroomers. He is probably glad he did it. But with the exception of Uncle Tom's "Clansman" nobody else has seen fit to talk about the negro upon the stage for a long, long time. Last evening, however, there was produced at the New Theatre a play called "The Nigger," by Edward Sheldon. "The Nigger" goes after the race question with a vengeance, but the first reflection induced by witnessing the first performance is that it is too big a question for young Mr. Sheldon.

Mr. Sheldon is a young man not long out of Harvard, whose only previous claim to public notice has been his authorship of a singularly vivid though not structurally admirable play called "Salvation Nell," which Mrs. Fiske produced here last season and in which she is still playing outside of this city. There is much excellent material in his second effort, and several of its scenes proved highly effective with last evening's large and brilliant audience. Certain it is that "The Nigger" got a more enthusiastic reception than has greeted the first performance of any play hitherto brought out at the New Theatre, though it is by no means as fine a play as John Galsworthy's "Strife," which is, indeed, admirable of its kind.

The play tells the story of Philip Morrow, a young Southern planter of advanced views and large property, who is also sheriff of his county and is proud of the fact that there has never been a lynching there during his tenure of office. He becomes engaged to Miss Bird, a typical young Southern girl. The same night Clifton Noyes, a big distiller and a political magnate of consequence, induces him to accept the nomination for Governor. Hard upon the heels of his acceptance comes the news that a negro on his plantation has committed a crime against a white girl. The negro is chased by dogs up to the state of Morrow's house. Morrow tries to turn the lynchers back but he is prevented by force and the negro is hanged.

Morrow is elected Governor and shows capacity in putting down some race riots whose progress shows him that liquor does more to stir the negroes to crime than any other agent. Consequently, though previously he had been against prohibition, he determines to sign a prohibition bill which had passed the Legislature and which he had intended to veto. Noyes, his political sponsor, sees that the bill, if signed, will ruin his distillery business. He begs the Governor not to sign it and accuses him of being a turncoat, but Morrow declines to listen to him. Thereupon Noyes informs the Governor that his grandnephew was a quadroon and that therefore the Governor is himself, technically speaking, a "nigger." Moreover he proves it.

Almost stunned by this news, Morrow sends for his fiancée and tells her the truth. She shrinks from him in horror, whereupon in a burst of brutality that doesn't make out a very good case for the negro he denounces her and she is driven to his bosom, showering kisses upon her despite her frantic struggles. Coming to himself the same evening, he laments what he has done and resolves to face the future as bravely as he can. He signs the prohibition bill in the face of Noyes's threat to expose his negro ancestry and Noyes, seeing that he has failed to the papers. Back comes his fiancée to say that she loves him too well to give him up, but he shows her that life together would be impossible for them and steps out upon the balcony of his office to tell the people that their Governor is a "nigger."

The subject is not a pleasant one, but the play contains some moving scenes. One such came with the arrival of the mob to lynch the cringing, whimpering negro criminal. Such another was the scene in which the old negro "mammy" betrayed the secret she had hidden for so many, many years. Still another was the melodramatic form of assault when the Governor brutally embraced his horrified sweetheart. Individually, these scenes gripped the audience and gripped it hard. Unfortunately, they were not well connected. There was no steady, remorseless advance from scene to scene. Several times Mr. Sheldon did not seem to know when he had reached a climax and he was hesitating, unsure. Moreover, he repeated himself frequently, said the same things time and again and dawdled with the obvious.

In one respect the story of the play will not bear examination. It is inconceivable that any conventionally minded Southern girl could have been engaged to marry a "nigger." Yet after seeing the heroine stricken with horror at the revelation of her lover's ancestry, seeing her writhing at the thought of the man suddenly become loathsome to her, we are asked to consider the spectacle of the same girl only a few hours later complaining because her lover does not play with a knife and desiring to follow him to the ends of the earth. It is too much to ask.

It seems to be Mr. Sheldon's conclusion that black and white must work together for the good of both and that everything will come out right in the end. But these are not new ideas, and it cannot be said that "The Nigger" contributes anything new to the discussion of the color question or to the contemporary stage.

Several excellent players were involved in the representation of the play, and among them, Miss Annie Russell, appeared as the impossible heroine who did such incredible things. It was not a part that made severe demands upon her art. Guy Bates Post was the "nigger" Governor. It was a difficult part and he played it about as it was written—uncertainly. The uncertainty with which the character was drawn and the unevenness with which the playwright developed it had their reflection in Mr. Post's acting. In spots he rose to uncommon heights of power and he exercised commendable restraint in the face of obvious temptations to overact.

Mr. Ben Johnson was the distiller politician and gave a well rounded forceful impersonation. Miss Beverly Sittig was the negro "mammy" and she played an excellent and convincing and competent impersonation. Jacob Wendell, Jr., contributed most of the humor of the evening in a thoroughly legitimate manner in the part of the Governor's secretary. Others in the cast included Wilfrid North, Mrs. Harriet Otis Dellenbaugh, Oswald Yorke, William McVay and Lee Baker.

The account of Southern plays is always a troublesome matter, but though there were several varieties of Southern accent in evidence, the accent was not so noticeable as is often the case. The play moved smoothly and showed in every part the hand of Stage Manager George Foster Platt. Here and there or eight curtain calls after the second act and once for the author, in response to which Mr. Caldwell said, "I am sorry, but the author has retired." He was called back, however, and showed himself in front of the curtain, where he was forced to remain until he had said "Thank you." He seemed to be in deadly fear for his life, though, after all, he ran little risk.

HAMMERSTEIN WANTS JOERN.

Doesn't See Why He Shouldn't Make Offers to the Metropolitan Singers.

Oscar Hammerstein admitted yesterday that he had made an offer to Carl Joern, the youthful German tenor of the Metropolitan Opera House. The fact was made public by the tenor, who announced that a representative of the manager of the Manhattan Opera House had come to his rooms in the Hotel Astor and offered him on behalf of Mr. Hammerstein \$500 more than he got every week at the Metropolitan, whatever that might be.

Mr. Joern is the only singer in the company over there that I would care to have," Mr. Hammerstein said, "and if I choose to make him an offer it is entirely my own business. Now that the Metropolitan Opera House has tried to get away in one way or another every artist that I have, I feel at perfect liberty to take what steps I may want to get hold of any of them. I have been making offers to a few of them, but when I do need one for my company hereafter, I shall not hesitate to make an offer to any artist I feel might be valuable to me."

Only last week a representative of the Metropolitan offered to one of its contracts \$950 a week. In addition to that, the offer was made on the condition that I was possibly not financially responsible. Now it happened that I am paying that particular artist about half what the Metropolitan offered him, and I don't expect to demoralize my singers completely. Do you wonder that I protest against such a way of doing business? Of course there might have been a certain way of arranging such a question. The management of the Metropolitan might have said to me that we would make a certain figure, in that way we could have kept prices down to some reasonable basis. Instead of any such way of managing business, however, they adopt the tactics I spoke of."

Mr. Joern said that Mr. Hammerstein wanted him to sing the lyric German repertoire and the French repertoire, and that Mr. Joern has a contract that has still two years to run with the Metropolitan.

THEY WILL PRODUCE "MIFFA"

Perhaps the Borrowing Red Ants Will Go Further and Try to Pronounce It.

The Red Ants describe themselves as "Theodore, a humorist, and Correll, a dramatist." They are a pair of young men who have been making a name for themselves in the world of letters. They are a pair of young men who have been making a name for themselves in the world of letters. They are a pair of young men who have been making a name for themselves in the world of letters.

The author of the book is John Clarke, a front street spice broker. The music is by Theodore and Correll. Mr. Clarke has been conducting the rehearsals with the aid of C. Stanley Reinhardt, a former member of the Mask and the Histrionic Society. The rehearsals have been conducted with the aid of C. Stanley Reinhardt, a former member of the Mask and the Histrionic Society. The rehearsals have been conducted with the aid of C. Stanley Reinhardt, a former member of the Mask and the Histrionic Society.

MME. CARRENO'S RECITAL.

She Boldly Ventures to Play Three Sonatas in a Row.

Mme. Teresa Carreno gave a piano recital yesterday afternoon at Carnegie Hall before an audience of small size. Her programme was one of uncommon character. It offered three serious works in the sonata form and three shorter works, the last all from the pen of Liszt. The only concession to so-called "popular taste" (which often means want of taste) was the inevitable Hungarian rhapsody, Liszt's "Hungarian Rhapsody," which is regarded as one of the most virtuosic pieces, which is not a precise estimate of them.

The sonatas were Chopin's in B minor, Schumann's in G minor and Edward Macdowell's fourth, known as the "Keltic," opus 50. It is unfortunate that Mme. Carreno's recital took place on a day so crowded with musical doings that it must be dismissed without adequate comment. But it ought to be noted that the determination to play such a programme showed much courage and a belief in the convincing power of music embodying high ideals.

Mme. Carreno played in a manner worthy of her position. If the first movement of the Chopin sonata, for example, was a little dry in tone, the second was beautiful, with beautiful clarity and fluency, while the third was interpreted in a way altogether lovely. Mme. Carreno's art has gained in depth and repose. It is a large, generous and artistic art, which can storm the heights of passion when necessary. Did any one say she was the Brundage of the piano?

News of Plays and Players.

"Arène Lupin," which closes the Lyceum Theatre next Saturday night, on account of Marie Tempest's engagement at that house, is not to leave New York after all. Charles Frohman has arranged to continue its successful run at the Hudson Theatre beginning Monday, December 13, the same night that Miss Tempest begins her engagement at the Lyceum.

On next Tuesday afternoon, December 7, a special matinee will be given at the Lyceum Theatre for the purpose of starting a fund for the benefit of struggling artists of this city. The affair will be given under the patronage of Mrs. Simon Baruch and members of the executive board of the Dixie Club. The matinee will be given at 2 o'clock. The programme will include William Farnum, in "The Millionaire's Boy," and Miss Michael Elliott, a dancer of the style of Miss Duncan, who will appear in a series of classic dances.

The Elmdorf Lectures. At Carnegie Hall to-night and tomorrow afternoon Dwight L. Elmdorf will present "Sicily" as the fourth stopping place in his course of travel talks on the "Gateways of the East." Starting at Messina, where the results of the great catastrophe of last December will be shown, the journey will lead to-day with its ancient Greek theatre, and thence to Catania and Syracuse. After visiting many of the ruins of ancient Syracuse, which date from the Phoenician, Greek and Roman occupation, the tour will proceed to Palermo, the largest and most beautiful city in Sicily.

Change in the Metropolitan Bill. There has been a change of programme at the Metropolitan Opera House for next Saturday night. "Faust" had been announced but "Tosca" will be sung in its place. Olive Fremstad will sing the title role for the first time here and MM. Caruso and Scotti will appear in their usual roles. Egipto Tango will conduct.

Dedication by Bishop McDonnell. The new Catholic Church of St. Jerome at Newkirk and Nostrand avenues, Flatbush, of which the Rev. Thomas F. Lynch is rector, will be dedicated to-day by Bishop McDonnell of the Brooklyn diocese. The edifice is of Tudor Gothic architecture and is constructed of Indiana limestone and pressed brick. It cost about \$125,000.

THE OPERAS OF ONE DAY**"LE JONGLEUR DE NOTRE DAME" AGAIN.**

Mary Garden Does the Juggling—Emmy Destina and Clarence Whitehill in "Tannhauser" at the Metropolitan—"Otello" Sung With Scotti as "Iago."

There were three performances of serious and one of comic opera yesterday. The three serious affairs may be reviewed with comparative brevity for the satisfying reason that no one of them was new. The day's doings at the Metropolitan Opera House comprised a repetition of "Otello" in the afternoon and first performance this season of "Tannhauser" in the evening.

At the Manhattan Opera House Massenet's "Le Jongleur de Notre Dame" made its reentry into the repertoire at the matinee. Naturally the frequenters of the enterprising opera establishment in West Thirty-fourth street hastened to observe Mary Garden in her assumption of the character of Jean, the mountebank who won the approbation of the Virgin by offering the only adoration in his power, namely, an exhibition of his art.

Mr. Renaud must be heartily praised for his admirable characterization of the monk who could cook and also sing a lovely legend of the agebrush. The cast of yesterday as a whole was better than that of last season. Mr. Dufrane was again the Prior, while Mr. Lucas as the poet, Mr. Leskin as the painter and Mr. Huberdeau as the sculptor proved to be competent.

The representation of "Otello" at the Metropolitan differed from its predecessors only in the substitution of Mr. Amato for Mr. Scotti in the role of Iago. It is a pity that Mr. Slezak, Mr. Amato, Mr. Toscanini, the orchestra, the chorus and the scenery received so little support from Mr. Bada and the other principals in the cast.

The "Tannhauser" performance in the evening at the Metropolitan was conducted on lines made known last season. The horse, all the French horns and all the happy hunting dogs made joyous the end of the first act, which was begun Paris fashion, with the prolonged choreographic display and the exhibitions of Iago's swan and Europa's bull (the latter rampant, of course, after yesterday's market).

Mme. Fremstad made her first appearance of the season as Venus, a part in which she is always heard and seen to advantage. Mme. Destina was a capable Elizabeth and Mr. Burian a good Tannhauser. Mr. Whitehill sang Wolfram for the first time here, but he appeared to be in poor voice and probably did not do himself justice.

The chorus of men has sung better than it did last night, but the orchestra played as smoothly as if it had not had anything to do earlier in the day. Alfred Hertz conducted the performance.

HENRY SAVAGE'S PLANS.

Returns From Europe With Three Productions He'll Give Here.

Henry W. Savage arrived yesterday on the America of the Hamburg-American Line from a two months vacation trip to Europe. While abroad he accepted three productions for early presentation in this country. The trio of novelties comprises Monckton Hoffe's comedy, "The Little Damsel," a farce by Messrs. Nancey, Armand and Gavault, called "Theodore & Co.," which is now at the Nouveautés, Paris, and "The Great Name," a Viennese comedy from the pens of Victor Leon of "Merry Widow" fame and Leo Field.

"The Little Damsel" has just been produced at Wyndham's, London. "It is a comedy with very appealing sentiment," said Mr. Savage, "and has rather quaint figures familiar to all Americans. It has a happy ending, but also touches of appealing pathos."

"My Paris acquisition is a farce of errors, with many highly original tricks and unique situations. The Viennese comedy is not a musical work, although it has some unique musical features as incidents. Its theme is the disgust felt by a popular composer for the opera that has brought him fame and fortune. The air laments the poor man until he is ready to do almost anything to avoid hearing himself."

"My next musical play will be by an American composer. This does not mean that I have lost faith in the Viennese composers, but I find that they are writing more than is wise."

In addition to these three new pieces I have in preparation Miss Faye's comedy of character by the famous German playwright Franz Schöthan. The adaptation is by Sewel Collins. "Sweet Gilleto" is a musical comedy, with score by Gustav Luders, composer of "The Prince of Pilsen." The libretto has been adapted from the German of Alexander Engel and Alexander Landberg by J. Clarence Harvey. Then there is "Lady Mortimer," a new play by the well known English author Major Herbert Woodgate, while I am also planning a revival of the Pixley-Luders musical comedy "The Prince of Pilsen." This will be done with an all star cast. The musical comedy version of Oliver Herford's witty farce taken from the German, "The Florist Shop," is likewise on the list.

BOY KILLED BY AUTO TRUCK.

He Was Roller Skating in Street When Run Over.

Earl Lehr, 11 years old, of 18 East 104th street, was run down by an auto truck as he was roller skating last night on Park avenue between 114th and 115th streets. The heavy vehicle, owned by White & Co. of West Broadway, crushed both of the boy's legs and injured him internally. He was taken home and later to the Harlem Hospital. He died there two hours later. The chauffeur, Emil Lindero of 33 Thompson street, was arrested.

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CARNEGIE RODE TOO FAST.

His Chauffeur Arrested for Speeding on Way to Golf Links.

While Andrew Carnegie was on his way to the golf links yesterday in his automobile his chauffeur, James Hill of 35 East Ninetieth street, drove faster than Sgt. Nerney of the bicycle squad thought proper. Sgt. Nerney caught the machine at 17th street and the Grand Boulevard and arrested Hill.

Mr. Carnegie stuck by his driver, and when he gave his name as owner of the auto it happened that it was the first that was telephoned to the new Police Headquarters for comparison with the auto number. Headquarters assured Sgt. Nerney that Mr. Carnegie really owned the auto as he said he did.

Hill was arraigned in the Morrisania police court, where he admitted to Magistrate Herrman that he had been going at the rate of twenty miles an hour. When the Court said that he would have to hold the driver Mr. Carnegie said: "That's too bad," he said. "We were going to St. Andrew's golf links for a little sport, and this will spoil our day."

"You needn't be delayed at all," said the Court, "if you will put up \$100 bail for your chauffeur."

"That's good," replied Mr. Carnegie, "I'll be at Fifth avenue and Ninety-first street that I can offer as security. Will that do?"

"What is it worth?" asked the Court. "Well, it cost me a million dollars," said Mr. Carnegie, "but I wouldn't sell it for that."

"I guess that security is sufficient," said Magistrate Herrman with a smile, adding after he had signed the bail bond, "I hope you will enjoy your game of golf, Mr. Carnegie."

NEW CHAPLAIN OF 22D, U. S. A.

Father Kennedy, Well Equipped as a Linguist, Visiting in New York.

The Rev. Joseph C. Kennedy, who was recently appointed a chaplain in the United States Army, is staying at the house of the Fathers of Mercy at Blythebourne, Brooklyn, while visiting friends in New York. He has been assigned to the Twenty-second Regiment of Infantry, and in the latter part of December he will return to Washington to report at the barracks and await the arrival of his regiment, which is in Alaska.

Father Kennedy was born in St. Louis in 1876 and was educated at St. Louis University, St. Mary's Seminary at Perryville, Md., and the University of St. Joseph, from which he received a diploma. While in Rome he was appointed by the Apostolic Visitor to take charge of the American chapel in the Pontifical Church of St. Joachim. Pope Pius X. personally decorated him with the Gold Cross.

Besides being familiar with Latin, Greek and Syriac Father Kennedy can also converse in German, French, Italian and Spanish.

A BOTHERSOME CONSCIENCE.

It Drove Man Who Stole From Interborough to Give Himself Up.

A despatch was received at Police Headquarters last night from the chief of police at Albany saying that William Spence had given himself up in that city. Spence, according to the despatch, admitted having stolen \$200 from the Interborough Railroad Company. He gave himself up, which is in Albany, because his conscience troubled him.

J. G. Mahoney, station master of the Twenty-third street station of the subway, reported to Police Headquarters on October 27 that William H. Spence, ticket agent at the Twenty-third street uptown station, had disappeared with \$212.52 of the company's money.

Spence is being held in Albany to await action by the New York police.

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"THE CHIMES OF NORMANDY"

REVIVIED IN ORIGINAL FRENCH AT THE MANHATTAN.

A Highly Flavored Performance Full of Intriguing Humor and Including Some Good Singing—Pleasant Large Audience—Miss Delorme the Serpentine.

No French opera has been made more completely at home on the English speaking stage than Planquette's sparkling work known everywhere as "The Chimes of Normandy." It figures in the repertoire of nearly every opera troupe that travels about the country, until it might be called the "Uncle Tom's Cabin" of light opera. Singers grand and singers small have sung it, and amateurs bent on raising funds for objects worthy of usefulness or merely out for a good time have exhibited themselves in it. Not too often in recent years, however, has New York had an opportunity to hear Planquette's little opera in its original form and language, and so "Les Cloches de Corneville" was welcomed last evening at the Manhattan Opera House by a large audience quick to appreciate the wit and byplay of the piece and ready wholeheartedly to enjoy its charming music.

After all, it is not possible to get the full flavor of these French operettas and operas bouffe except when sung by French singers and acted in the Gallic spirit. "Les Cloches de Corneville," even when put forth less well than by Mr. Hammerstein's troupe last evening, is a good deal better than "The Chimes of Normandy" given under the most favorable conditions in English.

The French sense of humor is peculiar unto itself, and its manifestations do not always bear the strain of translation. There was a spicy aroma about the little drama last evening, a pungency and raciness that English speaking singers do not easily attain. From the principals to the score of French women in the front row of the chorus those con-

cerned acted and sang as though they were on familiar and pleasant ground. The charm of clean cut French diction was all pervasive, and there was daintiness and delicacy even in the horsplay of wig snatching and the other diversions that kept the spectators amused.

Miss Delorme sang better than in "La Fille de Mme. Angot," and her Serpentine was a lively and ingratiating figure. Miss Noiba made a demure and vocally pleasing Germaine, while Mr. Crabbe imparted the proper touch of grandeur to Henri, the returned Marquis, and quite so as to gain many recalls. Mr. Leroux's diminutive voice and style were well adapted to the role of Grenache, while Mr. Blondel was a grim Gaspard and Mr. Dambrine was effective as the Bailiff.

Mr. Haakman conducted with spirit, but did not always keep his forces in control. There was liberal applause and the performance deserved it.

BROKER GUILTY OF FRAUD.

W. B. Hopkins of Chicago Believed to Have Robbed Customers of \$500,000.

Chicago, Dec. 4.—Wallace B. Hopkins, former broker and promoter, was found guilty of using the mails to defraud his customers by a jury in Judge Landis's court to-day. Four and one-half years in the penitentiary and a fine is the maximum penalty.

Hopkins was arrested in Seattle several months after his failure here in April, 1908. He was brought back for trial and scores of customers testified against him. More than half a million dollars is said to have been taken from customers by Hopkins.

An effort to float the \$200,000 Consolidated Zinc Company was the cause of his tumble. His brokerage house was short 150,000 shares of different stocks when he failed.

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